

Text: BCP

Chorus
Vivace

vivace

My soul doth mag - ni - fy the Lord, and my spi - rit hath re -

My soul doth mag - ni - fy the Lord, and my spi - rit hath re -

My soul doth mag - ni - fy the Lord,

My soul doth mag - ni - fy the Lord, and my

unis _____ 6 6 6 4 6

7

joi - ced, and my spi - rit hath re - joi - ced, and my
 joi - ced, and my spi - rit hath re - joi - ced, and my
 and my spi - rit hath re - joi - ced, and my spi - rit hath re -
 spi - rit hath re - joi - ced, and my spi - rit hath re - joi - ced,

6 7 6 6 6 6 7 6
 5 4 4 4 6 6 5 4

12

spi - rit hath re - joi - ced in God my Sa - - viour.

spi - rit hath re - joi - ced in God my Sa - - viour.

joi - ced, re - joi - ced in God my Sa - - viour.

hath re - joi - ced in God my Sa - - viour.

6 6 4 4 3 6 4 3

3 5

Magnificat (Thomas Clark)

Verse 2 Trebles
Andante

For he hath re - gard - ed the low - li-ness of his hand - maid - en, for

For he hath re - gard - ed the low - li-ness of his hand - maid - en, for

7 6 6 5 #

he hath re - gard - ed the low - li-ness of his hand - maid - en:

he hath re - gard - ed the low - li-ness of his hand - maid - en:

6 6 4 2 6 6 6 6 6 5 3

Verse [Alto, Tenor & Bass]
Moderato

For be - hold, from hence - forth all ge - ne - ra - tions shall

For be - hold, from hence - forth all ge - ne -

For be - hold, from hence - forth all ge - ne -

6 4 2

call, shall call me bless - ed, shall call me bless - ed.

ra - tions shall call me bless - ed, shall call me bless - ed.

ra - tions shall call me bless - ed, shall call me bless - ed.

6 4 3 6 6 6 7

Magnificat (Thomas Clark)

3

36

Chorus
Vivace

For he that is might-y hath mag-ni-fi-ed me, and ho-ly is his

6 5 8 7 6 5 8 7

43

For he that is might-y hath mag-ni-fi-ed me, and
he that is might-y hath mag-ni-fi-ed me, and ho-ly is his name, and
me, and ho-ly is his name, hath mag-ni-fi-ed me, and
name, he that is might-y hath mag-ni-fi-ed me, and

4 3 7 8 7 6 4 3 6 8 7
5 5

50

ho-ly is his name: and his mer-cy is on them that fear him through
ho-ly is his name: and his mer-cy is on them that fear him through
ho-ly is his name: and his mer-cy is on them that fear him through
ho-ly is his name: and his mer-cy is on them that fear him through

6 6 8 7 6 — 6 5
5 5 # 4 3

Magnificat (Thomas Clark)

out all ge - ne - ra - tions, through - out all ge - ne - ra - tions.

out all ge - ne - ra - tions, through - out all ge - ne - ra - tions.

out all ge - ne - ra - tions, through - out all ge - ne - ra - tions.

out all ge - ne - ra - tions, through - out all ge - ne - ra - tions.

6 6 6 4 7 3

Verse [Alto, Tenor & Bass]
Moderato

He hath shew-ed strength with his arm: he hath scat - ter-ed the

He hath shew-ed strength with his arm:

He hath shew-ed strength with his arm: he hath scat - ter-ed the

6 6 6 6 6 6 6 6

proud, he hath scat - ter-ed the proud in the i - ma - gi - na - tion of their hearts.

he hath scat - ter-ed the proud in the i - ma - gi - na - tion of their hearts.

proud in the i - ma - gi - na - tion of their hearts.

6 6 4 6 6 4 6 5 6 5 6 3 6 4 6 4 5 3

Notes: Alto part is printed in the source in the treble clef, an octave above sounding pitch. The order of parts in the source is Tenor - [Alto] - Treble - [Vocal Bass] - [Instrumental Bass] in chorus sections, [2nd Treble] - [1st Treble] - [Instrumental Bass] in duet verses, and Tenor - Alto - [Vocal Bass] - [Instrumental Bass] in trio verses.

Magnificat (Thomas Clark)

5

79 Chorus
Vivace

He hath put down the might - ty from their seat, and hath ex - alt - ed, and

He hath put down the might - ty from their seat, and hath ex - alt - ed, and

He hath put down the might - ty from their seat, and hath ex - alt - ed, and

He hath put down the might - ty from their seat, and hath ex - alt - ed, and

6 6 4 3 6 6

87

hath ex - alt - ed the hum - ble and meek. He hath fill - ed the hung - ry

hath ex - alt - ed the hum - ble and meek. He hath

hath ex - alt - ed the hum - ble and meek.

hath ex - alt - ed the hum - ble and meek. He hath fill - ed the

6 5 8 7 6 5
4 3 # 6 5 4 #

95

with good things, he hath fill - ed the hun - gry with good things, and the

fill - ed the hung - ry with good things, with good things, and the

He hath fill - ed the hung - ry with good things, and the

hung - ry with good things, the hung - ry with good things, and the

7 4 6 5
2 3 #

Magnificat (Thomas Clark)

101

rich he hath sent emp - ty a - way, and the rich he hath sent emp - ty a - way.

rich he hath sent emp - ty a - way, and the rich he hath sent emp - ty a - way.

rich he hath sent emp - ty a - way, and the rich he hath sent emp - ty a - way.

rich he hath sent emp - ty a - way, and the rich he hath sent emp - ty a - way.

rich he hath sent emp - ty a - way, and the rich he hath sent emp - ty a - way.

Fingerings: 6 4, 6, 8 6, 7 5, 6, 4 3, 6, 6 5, 8 7

107

Verse [Alto, Tenor & Bass].

Andante.

He re - mem-b'ring his mer-cy hath hol-pen his ser - vant Is - ra - el, as he pro-mis-ed to our fore

He re - mem-b'ring his mer-cy hath hol-pen his ser - vant Is - ra - el, as he pro-mis-ed to our fore

He re - mem-b'ring his mer-cy hath hol-pen his ser - vant Is - ra - el,

He re - mem-b'ring his mer-cy hath hol-pen his ser - vant Is - ra - el,

Fingerings: 6 7, 6 5, 6 5 6, 5 6, 6, 6 5, 4 3, #

115

fa - thers, as he pro-mis-ed to our fore - fa - thers, A - bra - ham and his seed for ev - er.

fa - thers, A - bra - ham and his seed for ev - er.

as he pro-mis-ed to our fore - fa - thers, A - bra - ham and his seed for ev - er.

as he pro-mis-ed to our fore - fa - thers, A - bra - ham and his seed for ev - er.

Fingerings: 6 5, 4 3, 6 5, 4 3, 6, 6 5, 4 — 3

Chorus.
Vivace.

Magnificat (Thomas Clark)

7

122

Four-part vocal setting (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The lyrics are: "Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly, Glo - ry be to the Fa - ther, and to the Son, and to the". The music features a mix of half and quarter notes with some rests. A small '8' is written below the Tenor staff in measure 124. Fingering numbers (4, 3, 8, 7, 8, 7, 6, #) are placed below the Bass staff.

129

Continuation of the four-part vocal setting. The lyrics are: "ly Ghost: Ho - ly Ghost: as it was in the be - gin - ning, is Ho - ly Ghost: as it Ho - ly Ghost: as it was in the be - gin - ning, is now, and". The music continues with similar note values and rests. Fingering numbers (4, #, 6, 6, 6) are placed below the Bass staff.

136

Continuation of the four-part vocal setting. The lyrics are: "as it was in the be - gin - ning, is now, and now, and ev - er shall be, world with - out end, as it was in the be - gin - ning, is now, and ev - er shall be, world ev - er shall be, world with - out end, as it was in the be - gin - ning, is". The music concludes with sustained notes and rests. Fingering numbers (7, #, 6, 6, #, 6, 6, 5, 6) are placed below the Bass staff.

Magnificat (Thomas Clark)

ev - er shall be, and ev - er shall be, world with-out end, A - men, A -
 was in the be - gin-ning, is now, and ev - er shall be, world with-out end,
 with - out end, as it was in the be - gin-ning, is now, and ev - er shall be,
 now, and ev - er shall be, world with-out end, A - men,

6 5 # 6 6 5 #

- - - - men, world with-out end, A -
 A - men, A - men, world with-out end, A -
 world with-out end, A - men, world with-out end, A -
 A - men, A - men, world with-out end, A -

6 8 7 6 5 6 6 6 5

men, A - - men. A - men, A - men.
 men, A - - men. A - men, A - men.
 men, A - - men. A - men, A - men.
 men, A - - men. A - men, A - men.

6 4 3